

CLEVELAND ART



COVER

Digital Rendering of a Scene from "The Story of the Cleveland Krishna"

The mixed-reality tour culminates with a life-size holographic representation of the original cave temple on Phnom Da, where visitors are invited to walk around an artist's re-creation of the sculpture as it might have stood. Photo and digital rendering: The Cleveland Museum of Art. Mixed-reality development partner: The Interactive Commons at Case Western Reserve University

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Dear Members,

Autumn is a season of change, with shorter days beckoning one indoors to experience several exciting and powerful new exhibitions here at the museum.

This issue of the magazine features three articles about the immersive exhibition *Revealing Krishna: Journey to Cambodia's Sacred Mountain*. The exhibition situates the CMA's sculpture *Krishna Lifting Mount Govardhan* and nine other closely related Cambodian statues in their original context. In the following pages, learn about how this incredible sculpture came into the CMA's collection, the highly collaborative, multiyear conservation project that resulted in its recent restoration, and the groundbreaking technology that will bring to life both the story of Krishna and the ancient site of Phnom Da.

The thought-provoking exhibition *Picturing Motherhood Now* examines the concept of motherhood through the eyes of a range of contemporary artists, challenging archetypes while exploring changing definitions of family and gender. See page 20 for a conversation between Native American artist Wendy Red Star and associate curator of contemporary art Nadiyah Rivera Fellah.

Presented in collaboration with Cleveland Clinic, *Derrick Adams: LOOKS* features nine monumentally scaled paintings of mannequin heads—joyfully styled with colorful wigs and makeup—from the Brooklyn-based artist's recent *Style Variations* series (see page 18). Adams's work seeks to promote visibility and celebrate Black self-representation. The exhibition opens December 5 in the Mark Schwartz and Bettina Katz Photography Gallery (230).

Over the past few years, the museum has steadily added to its collection of works by women printmakers. Many will be seen for the first time in *Women in Print: Recent Acquisitions*, opening in January (page 22). At the same time, as part of a special exchange of loans with the Kimbell Art Museum in Fort Worth, Frederic Leighton's *Portrait of May Sartoris* (pictured on the back cover) will be shown in the Ellen and Bruce Mavec Gallery (203B) through July 10.

We also invite you to meet two new members of our staff. Fashion historian Darnell-Jamal Lisby has joined us as assistant curator, and Changduk (Charles) Kang is our first Mellon Post-Doctoral Fellow in Art History Leadership, a joint appointment with Case Western Reserve University. Learn about their upcoming projects beginning on page 36.

It is hard to believe the holidays are upon us. In this issue, discover how you can spend the season at the Cleveland Museum of Art—and give the gift of art through a membership or a contribution to the annual fund.

Thank you once again for your continued support. I hope to see you in the galleries soon.



William M. Griswold
Director and President



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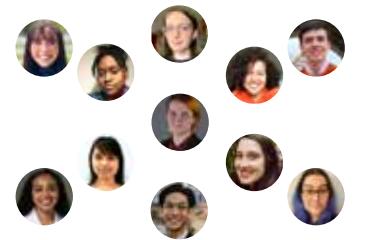
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The Cleveland Krishna

A masterwork inspires new technologies and international collaboration

Sonya Rhie Mace

George P. Bickford Curator
of Indian and Southeast
Asian Art

EXHIBITION

Revealing Krishna: Journey to Cambodia's Sacred Mountain

Through January 30,
2022

Kelvin and Eleanor Smith
Foundation Exhibition
Hall

Long before the CMA acquired *Krishna Lifting Mount Govardhan* in 1973 as a fragment, with no arms or legs, scholars and connoisseurs interested in the arts of Asia recognized it as a masterwork of early Cambodian sculpture. The museum's director at the time, Sherman E. Lee, worked unflinchingly for eight years to secure it for the collection after it became available for sale following the sudden death in 1967 of its owner, Michèle Leon-Stoclet. She inherited the sculpture from her grandparents, who purchased the piece at auction in 1920.

The Stoclets allowed it to be published soon after, and by the late 1920s, art historians around the world were praising the high quality of what survived of its carvings: its implicit energy, dynamism, power, charming expression, and subtle modeling of the face and musculature. At the time, its physical beauty and position at the chronological vanguard of Southeast Asian sculpture were sufficient to earn its place among the most important works in the CMA's collection. Nearly 50 years after its acquisition, much has been learned about the magnificent *Krishna Lifting Mount Govardhan*, and the museum is proud to present the sculpture anew in a major special exhibition.

Who is the Cleveland Krishna?

In South and Southeast Asia during the 500s and 600s, many Hindus recognized Krishna as an avatar or incarnation of the omnipotent creator of the universe, known as Vishnu. The Sanskrit texts written by that time, the *Harivamsha* and the *Vishnu Purana*, explain that the Earth goddess, one of Vishnu's wives, was suffering because of selfish and wicked deeds of a demonic king. To slay the king and save Earth, Vishnu incarnated himself in the form of a human being with dark skin, Krishna, which means "black" in Sanskrit.

Krishna was raised in a rural cow-herding community in northern India. In the autumn of his eighth year, Krishna observed everyone in his village preparing special food for the annual festival of Indra, the thunderbolt-wielding god of rain. Preferring to eat the delicacies himself, the mischievous boy persuaded everyone that it was useless to celebrate the feast of Indra, and that the

offerings should be made to the god of the nearby Mount Govardhan, since the mountain provided their food and water and the grass for their cattle.

Krishna then transformed himself into the mountain god and ate all the offerings intended for Indra. Outraged at this affront, Indra sent a horrific storm that unleashed torrents of rain. Seeing their cows drowning in the violent floodwaters, Krishna picked up the mountain itself and raised it like a great umbrella, creating a shelter for them all. The cows felt so safe that their milk began to flow, and the herdsmen and milkmaids then understood for the first time that their beloved Krishna was a god. When Indra conceded defeat after seven days, he knelt at the feet of Krishna and poured holy water over his head in a ceremony that marked his transition from boy to man.

The Cleveland Krishna depicts the young god in the act of performing his salvific miracle. Three examples of this form of Krishna, carved from monolithic blocks of stone, are all from the region of the ancient metropolis of Angkor Borei in southern Cambodia. The Cleveland Krishna and the Phnom Penh Krishna in the National Museum of Cambodia are both from the mountain site of Phnom Da adjacent to Angkor Borei and were carved about 600. The third is from the island sanctuary of Wat Koh, just north of the same city and probably carved 50 to 100 years later. Evidently, this form of Krishna held special significance to the residents of this area.

Where did the Cleveland Krishna come from?

The sculpture is from a small two-peaked mountain called Phnom Da, which means "Stone Mountain" in the Khmer language. It rises from the mainly flat plains of the Mekong River delta, which are flooded during and after the rainy season. Having a terrain distinct from the forested northern regions, southern Cambodia is blanketed with rice fields and crisscrossed with a network of thousands of miles of canals and rivers that connect the urban and sacred centers with coastal ports.

The exhibition affords visitors the experience of travel along the ancient canals to Phnom Da through a landscape where transportation, com-



Krishna Lifting Mount Govardhan ("Cleveland Krishna"), c. 600. Southern Cambodia, Takeo Province, Phnom Da. Sandstone; 203.1 x 68 x 55.5 cm. The Cleveland Museum of Art, John L. Severance Fund, 1973.106

LEFT

Krishna Lifting Mount Govardhan ("Wat Koh Krishna"), c. 700. Southern Cambodia, Takeo Province, Wat Koh. Sandstone; 161 (without 27 cm tenon) x 65.5 x 35.2 cm. National Museum of Cambodia, Ka.1625. Photo: Konstanty Kulik



RIGHT

Krishna Lifting Mount Govardhan ("Phnom Penh Krishna"), c. 600. Southern Cambodia, Takeo Province, Phnom Da. Sandstone with remains of lacquer and gilding; 188 (without 43 cm tenon) x 68 x 42 cm. National Museum of Cambodia, Phnom Penh, Ka.1641. Photo © NMC



merce, and agriculture depend on successful management of water. Since the image of Krishna lifting Mount Govardhan depicts the divinity in the superhuman act of providing protection from excess rain and damaging floods, visitors can understand the connection between Krishna's form and the concerns of the population.

On display in the first sculpture gallery are masterworks of stone sculptures from about 550 to 700 on loan from the National Museum of Cambodia and the Angkor Borei Museum. Discovered at Angkor Borei, they reveal that the residents of the once vibrant, cosmopolitan urban center and its suburbs worshipped the Buddha, Shiva, the goddess Durga, and other Hindu deities known from India and elsewhere in Southeast Asia as well as Krishna, Balarama, Rama, Harihara,

and Vishnu—the deities installed on Phnom Da.

In the second, culminating sculpture gallery are the two Krishnas lifting Mount Govardhan alongside two of the other monumental sculptures of gods from Phnom Da: Krishna's brother Balarama and the dual god Harihara, on loan from the National Museum of Cambodia and the Musée national des arts asiatiques–Guimet in Paris, both for the first time. In all, eight monumental sculptures of Hindu deities have been recovered from Phnom Da, all broken in pieces and found at various times. Through eight life-size, high-resolution 3D models, complete with details and 360-degree views, the gods of Phnom Da are reunited in one dedicated gallery.

The exhibition also shows how the Cleveland Krishna was probably built into a man-made cave

LEFT

Harihara ("Paris Harihara"), c. 600. Southern Cambodia, Takeo Province, Phnom Da. Sandstone with gilding; 173 x 75 x 23 cm. Musée national des arts asiatiques–Guimet, Paris, MG 14910. Photo © RMN-Grand Palais / Thierry Ollivier / Art Resource, NY

RIGHT

Balarama c. 600. Southern Cambodia, Takeo Province, Phnom Da. Sandstone; 185.5 (without 49 cm tenon) x 69.5 x 36.5 cm. National Museum of Cambodia, Phnom Penh, Ka.1640. Photo: Konstanty Kulik



halfway up Phnom Da, where the god appears to support the very mountain in which he stands—a vision unique to the Cambodian imagination. As such, Phnom Da becomes like Mount Govardhan itself, and when we enter his shelter, we become members of his beloved community, whom he rescues and protects from danger.

How did Krishna get from Phnom Da to Cleveland?

Surviving evidence suggests that the Cleveland Krishna remained actively worshipped for about 700 years. Around 1300, Thai forces took control of southern Cambodia, and during this time of transition, the eight monumental sculptures were toppled from their pedestals, probably by people wishing to access the consecration gold and gems secreted underneath. The site was then mainly

abandoned, but during the 1500s at the earliest, worshippers began to venerate the Paris Harihara again, since a layer of gold was applied to his face as part of a ritual of renewal no earlier than that time.

In the first decade of the 1900s, a new Buddhist community from Vietnam settled at the site and began reusing and repurposing the temples and sculptural sections they found. To the best of our understanding, based on a report published in 1911, the head and body section was taken to France the previous year. Prior to its removal, it appears to have been already in the process of being cut down for use as a body armature in the creation of a new seated Buddha figure.

Seventeen years after Suzanne and Adolphe Stoclet purchased the piece at auction in 1920,



View of Phnom Da
along the canal from the
west, October 2019. Photo:
Konstanty Kulik

17 stone fragments belonging to four different sculptures that had been collected on Phnom Da were sent to their home in Brussels. Unable to use them, the Stoclets abandoned the fragments at their neighbor's villa, where new residents, not knowing what they were, used them to support the installation of a new underground water cistern; one of the pieces was used for garden edging.

The fragments remained there until 1977 when CMA curator of Indian and Southeast Asian art Stanislaw Czuma found them and brought them to Cleveland. We now know that five of those 17 fragments belong to the Cleveland Krishna; the re-

maining pieces were sent to the National Museum of Cambodia in 2005 and 2020, where they have been used in the restoration of two of the other great sculptures from Phnom Da.

Visitors to *Revealing Krishna* can experience the Cleveland Krishna's fascinating, multilayered stories, context, and histories in awe-inspiring galleries, both digital and sculptural. The exhibition celebrates magnificent works of Cambodian art and reveals the role of museums, new technologies, and international collaboration in preserving and sharing with the world the wondrous manifestations of Cambodian artistic genius.

The exhibition is organized in cooperation with the Ministry of Culture and Fine Arts of the Government of the Kingdom of Cambodia and in collaboration with the National Museum of Cambodia, the École française d'Extrême-Orient, and the Musée national des arts asiatiques-Guimet.



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The Official Technology Partner is Microsoft.



This exhibition is supported in part by the National Endowment for the Arts.



"The Story of the Cleveland Krishna" HoloLens Experience was developed in collaboration with the mixed-reality development partner the Interactive Commons at Case Western Reserve University.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Generous annual support is provided by an anonymous supporter, Dr. Ben H. and Julia Brouhard, Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Janice Hammond and Edward Hemmelgarn, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Tim O'Brien and Breck Platner, Anne H. Weil, and the Womens Council of the Cleveland Museum of Art.

We recognize Dr. Gregory M. Videtic and Mr. Christopher R. McCann, who are graciously linked to this exhibition through the Leadership Circle.

The restoration of *Krishna Lifting Mount Govardhan*, expertly undertaken by Cleveland Museum of Art conservation specialists, was funded by a grant from the Bank of America Art Conservation Project.

Conserving Krishna

A seven-year restoration project reveals stunning results

Beth Edelstein

Conservator of Objects



Conserving Krishna

CMA art handlers align the body and upper stone section on the new mount, 2021.

When people ask about my work as an art conservator, their first question tends to be whether I really get to touch the art. I tell them that I do, and that it's always a thrill. They also ask how long conservation treatments take, especially for large and complicated paintings and sculptures. The answer to this question is generally "it depends." But some projects do live with us for quite a while, and it is always exciting to finally share them with museum audiences.

In November, the Cleveland Museum of Art reveals the results of more than seven years of research and conservation work on the 7th-century Cambodian monumental stone figure *Krishna Lifting Mount Govardhan*. This sculpture has been our constant companion in the objects conservation lab since November 2017, when it was removed from the Indian and Southeast Asian art galleries. When it returns to view in a new exhibition this fall, it will have been in the lab almost

BELOW LEFT

3D prints (both full-scale and 1:4 scale), produced from laser scans with assistance from colleagues at Sears think[box] at Case Western Reserve University, convincingly demonstrated that the fragments of the Cleveland Krishna presented a puzzle yet to be fully resolved.

BELOW RIGHT

Digital overlay of conjectural reconstruction of the Cleveland Krishna with 3D models of the sandstone pieces, 2021. Image rendering: Dale Utt; scans and photogrammetry: Konstanty Kulik and Michał Mierzejewski

four years to the day. Even more synchronously, the sculpture was previously reconstructed at the CMA in 1978, exactly 40 years before our team returned to it in earnest in 2018. These time spans are tiny in relation to a sculpture carved about 1,500 years ago, but they feel significant to us.

The conservation project has been widely collaborative, drawing an ever-expanding circle to encompass our museum co-workers across many departments, partners at Case Western Reserve University and Cleveland Clinic, and colleagues in Cleveland and around the US, including structural engineers, an industrial X-ray facility, a steel fabricator, and many helpful conservation associates. Colleagues at the National Museum of Cambodia in Phnom Penh were also indispensable, and we are grateful for their involvement and expertise.

After countless hours of patient excavation of previous restoration materials, including epoxy putty, brass, and steel, this storied sculpture's original stone fragments emerged for the first time since 1978. This prompted a revised interpretation of the puzzle the fragments presented, aided by 3D scans and digital models, medical computerized tomography (CT) scans, and geological analysis to resolve the proper attribution of each section.

From there, the project turned to focus on engineering, devising methods to properly align and suspend the figure's body and upper section, which collectively weigh 830 pounds. CWRU's Engineering Department helped us test new epoxy and steel combinations that would support the weight but leave our work as reversible as possible, should future conservators see the need to undo it.

Our desire to leave the four stone pieces separate while giving the impression of a fully reconstructed sculpture posed challenges to mount makers and engineers that were met with ingenious solutions (and relatively few moments of stress!). It is remarkable to see the many parts of such a complicated and delicate project come together so successfully.

Today, Krishna stands with his mountain lifted overhead, as complete as he can be at this moment in his long life. We know that future scholarship will likely reveal even more about this fascinating and important sculpture and the site from which it came. These seven years may be a blink of an eye to Krishna himself, but the changes accomplished in this timeframe have made quite a difference. For more on this project, visit medium.com/cma-thinker.



The restoration of *Krishna Lifting Mount Govardhan*, expertly undertaken by Cleveland Museum of Art conservation specialists, was funded by a grant from the Bank of America Art Conservation Project.

A Virtual Polish for an Ancient Masterwork

Jane Alexander

Chief Digital Information
Officer

Immersive mixed-reality experiences transport visitors through the story of Krishna



LEFT: SCOTT SHAW RIGHT: HOWARD AGRESTI

HoloLens Experience

A mixed-reality headset projects holograms amidst actual people and objects in the surrounding space, allowing visitors to interact with physical and virtual environments simultaneously.

While developing the digital elements in *Revealing Krishna: Journey to Cambodia's Sacred Mountain*, I caught myself thinking about my visit to the King Tut exhibition at the Metropolitan Museum of Art in 1978. We waited in long lines to enter; the excitement in the crowd was palpable. It was the first blockbuster museum exhibition and the hottest ticket in town. The result of a diplomatic gesture, the exhibition appealed to the adventure seeker and dreamer in all of us. I can't help but see similar themes in *Revealing Krishna*. To me, this exhibition conjures the same excitement felt by the throngs of people who gathered for a glimpse of the boy-king.

When we began planning an exhibition centered on *Krishna Lifting Mount Govardhan*, it was clear the sculpture's complex story would be difficult to tell through artwork alone. We wanted visitors to understand the research, history, and global partnerships behind the exhibition, and to

witness the significant undertaking that brought the sculpture to the CMA and to its current state. For a seamless experience shifting between the physical and the digital, we created immersive concepts to take visitors along the canals to the sacred mountain, into Krishna's original cave temple, and to stand before the eight monumental gods of Phnom Da.

Of the four immersive galleries, one is dedicated to a HoloLens 2 tour. Wearing a HoloLens headset, visitors physically follow the life story of our Krishna through five stations, each with abstract physical forms that ground the Augmented Reality landscape. Guided by the voice of the eight-year-old Krishna and following physical and digital wayfinding, visitors in groups of six leave every three minutes—up to 36 people at a time can be on the tour. The mixed reality offers an immersive experience without completely occluding one's field of vision; users can still see and interact with

Revealing Krishna

The CMA's adventure with Krishna began in 1973. Now, digital innovation allows visitors to experience the sculpture restored and reinstated as it originally looked in 600.



1. The sculpture's torso at the time of its 1973 acquisition by the CMA



2. After the 1978 restoration with incorrect limb fragments



3. In 2020 after an exchange of fragments between the Krishna sculptures from the National Museum of Cambodia and the CMA



4. An artist's digital re-creation of how the CMA's Krishna sculpture originally looked 1,500 years ago

others and maneuver through the gallery, blending the physical and the virtual.

To gather material for the exhibition, the film crew captured a detailed model of Phnom Da, entered the cave temples, and collected lidar scans, photogrammetry, and sound recordings. The tour culminates in a life-size holographic projection of the temple on Phnom Da where the Cleveland Krishna appears to have stood. Visitors will experience a high-resolution model of the temple at scale with ambient sound, and they will see an artist's rendering of Krishna as he might have originally looked before years of wear and tear.

This digital rendering of Krishna demonstrates the benefit of technology. Our conservators would never alter an object to this degree, but here we can re-create how the sculpture might have looked, with its dark, polished surface and original gold jewelry. We can experience what it might have been like to walk up to the sculpture, in its original context, centuries ago. Visitors will come away from the HoloLens 2 tour with a new appreciation of the storied conservation history of the Cleveland Krishna and new perspectives before removing the headset to view the actual sculptures in the next gallery.

The virtual reconstruction of Krishna is based on a decade of research by a cross-continental team. Midway up our virtual Phnom Da, created with photogrammetry captured via drone, the sculpture is situated precisely where curator Sonya Rhie Mace and other scholars believe it stood for more than 700 years. In another gallery,

visitors will also interact with life-size detailed 3D models of all eight sculptures depicted using high-resolution lidar and photogrammetry.

Visitors are sent off with an immersive timeline exploring the impact of global history on and the diplomacy surrounding the sculptures of Phnom Da, narrated by director, actor, and humanitarian Angelina Jolie and author Loung Ung (*First They Killed My Father*). It tells the story of the gods of Phnom Da, showing the excavations and earliest discoveries in the 1800s, alongside present-day footage and animated maps. The film also covers the past decade of conservation innovations and partnership with Cambodia, and highlights the museum's evolving role in stewardship within the global landscape.

Creating meaningful digital innovation in *Revealing Krishna* required a collaborative effort across the entire museum, and wouldn't have been possible without the expertise of our many partners, including experience design studio Dome Collective and mixed-reality development partner the Interactive Commons at Case Western Reserve University.

Despite restrictions on international travel these days, visitors can still enjoy the sights and sounds of Cambodia through this first-of-its-kind mixed-reality experience. Tickets are limited, so book your virtual trip today at cma.org, at the ticket desk, or by calling 216-421-7350.

The Official Technology Partner is Microsoft.



Prototype of "Journey to Phnom Da" The immersive panoramic footage and soundscape captured by boat and by drone take visitors along the canals of southern Cambodia.



What will I experience at a 21st-century exhibition?

This first-of-its-kind experience places you in the world of the Krishna sculpture, from the archaeological site where it was discovered to the conservation labs and to the mountain where the eight gods originally stood. Enter the exhibition through the waterways of Cambodia, surrounded by three walls of video taken with a three-camera rig by boat and drone footage of Phnom Da. Traveling the route pilgrims would have taken through the Mekong River delta, hear the local landscape, from monks chanting at a nearby temple to local fauna on the river. Exit into the Angkor Borei sculpture gallery featuring stone sculptures from the ancient city and its suburbs. Through windows into the next gallery, watch others on the optional mixed-reality HoloLens 2 tour. In the HoloLens experience, stand among the sculptural fragments in conservation labs at Cleveland and Phnom Penh, and travel to Phnom Da, seeing an aerial 3D model of the sacred two-peaked mountain. The HoloLens 2 tour culminates with a life-size model of the cave interior and exterior; step in and walk around Krishna lifting Mount Govardhan. After the cave melts away and the HoloLens headset has

been removed, enter the main gallery with the context needed to fully encounter the Cleveland and Phnom Penh Krishnas, newly restored and on view together for the first time. Though only four of the original eight sculptures from Phnom Da could travel to Cleveland, all eight are on view digitally, in life-size interactive projections in the next gallery; the graceful, animated interactives were created using photogrammetry and lidar scanning. The final gallery features an immersive timeline, placing the discoveries of the eight gods of Phnom Da in the context of global events, highlighting the collaboration that made this exhibition possible and illuminating the evolving role of museums in stewardship of these masterworks. The digital work for all four elements continues to aid in research and scholarship, even helping the museum determine how to mount the Krishna sculpture for this exhibition.

"The Story of the Cleveland Krishna" HoloLens Experience was developed in collaboration with the mixed-reality development partner the Interactive Commons at Case Western Reserve University.

What to Expect in an Immersive Exhibition

The exhibition consists of 6 galleries, 4 of which are digital, providing context and resources to illuminate the life story of this early Cambodian masterwork.

1

JOURNEY TO PHNOM DA

Enter the exhibition immersed in a video landscape and the sounds of the southern Cambodian countryside. Travel the waterways to the small twin-peaked mountain of Phnom Da where the Cleveland Krishna was found.

2

SCULPTURES OF ANGKOR BOREI

View 5 Hindu and Buddhist stone sculptures from the ancient city adjacent to Krishna's sacred mountain and its environs.

3

HOLOLENS 2 EXPERIENCE: THE STORY OF THE CLEVELAND KRISHNA

Take an 11-minute mixed-reality tour with multiple stops, ending in a groundbreaking, life-size hologram of Krishna in the cave where it originally stood.

3



2





4



1



5



6

4

SCULPTURES OF PHNOM DA

The main gallery features the highlight of the exhibition: the newly restored Krishna sculptures, from both Cleveland and Phnom Penh, on view together for the first time, alongside other monumental works from the same site.

5

GODS OF PHNOM DA

Life-size 3D models of all 8 sculptures of the gods from Phnom Da are reunited in elegant, gesture-based interactives. View the sculptures at all angles and in close detail to discover their unique iconography.

6

GLOBAL JOURNEYS: NARRATED BY ANGELINA JOLIE & LOUNG UNG

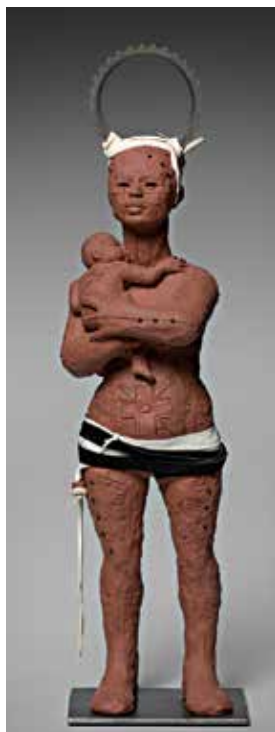
An immersive timeline follows the journeys of the sculptures and the effects of global changes over the past 150 years, highlighting museums' evolving role in stewardship.

Exhibitions through February 2022

MEMBERS SEE ALL TICKETED EXHIBITIONS FOR FREE! JOIN US AT THE CMA FOR THIS FASCINATING SLATE OF CURRENT AND UPCOMING EXHIBITIONS.



The Ferry Boat 1930. Mabel Dwight (American, 1876–1955). Lithograph; 28.6 x 40.5 cm. The Cleveland Museum of Art, Mr. and Mrs. Lewis B. Williams Collection, 1941.479



Genesis 2017. Rose B. Simpson (b. 1983). Ceramic and mixed media; 83.8 x 22.9 x 15.2 cm. Courtesy of the artist and Jessica Silverman, San Francisco. © Rose B. Simpson

Ashcan School Prints and the American City, 1900–1940

Through December 26, 2021

James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

Prints by urban realists examine city life during a time of rapid demographic, social, and economic change.

Fashioning Identity: Mola Textiles of Panamá

Through January 9, 2022
Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234

Since the turn of the 20th century, *mola* blouses have been a key component of traditional dress for the Indigenous Guna women of Panamá, becoming powerful symbols of Guna culture and identity.

Collecting Dreams: Odilon Redon

Through January 23, 2022

Julia and Larry Pollock Focus Gallery | Gallery 010

This exhibition explores the CMA's long and impressive history of collecting works by Odilon Redon, known for his imaginative paintings, drawings, and prints that explore fantasy, literature, and the subconscious.

Revealing Krishna: Journey to Cambodia's Sacred Mountain

Through January 30, 2022
Kelvin and Eleanor Smith Foundation Exhibition Hall

The life story of a CMA masterwork is presented in the context of the landscape where it was made, along with related sculptures and four digital experiences.

Picturing Motherhood Now

Through March 13, 2022
Kelvin and Eleanor Smith Foundation Exhibition Gallery

Works by 34 diverse contemporary artists examine the changing definitions of family and gender, the histories and afterlives of slavery, the legacies of migration, and the preservation of matrilineal Indigenous cultures through the lens of motherhood.

Medieval Treasures from Münster Cathedral

Through August 14, 2022
Gallery 115

This exhibition presents seven of the most spectacular treasures and reliquaries from the 1000s to the 1500s kept in the Cathedral of Saint Paul in Münster.

Derrick Adams: LOOKS

December 5, 2021–
May 29, 2022

Mark Schwartz and Bettina Katz Photography Gallery | Gallery 230

In his monumental paintings of wigs on mannequin heads, Derrick Adams highlights an important aspect of Black culture and identity: self-representation. The exhibition was jointly organized by the Cleveland Museum of Art and Cleveland Clinic, marking the centennial of Cleveland Clinic.

Women in Print: Recent Acquisitions

January 16–June 19, 2022
James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

Featured are approximately 30 works by contemporary women printmakers who have experimented with an array of techniques over the past several decades to explore subjects ranging from identity and social issues to the creative process itself.

Currents and Constellations: Black Art in Focus

February 2–June 26, 2022
Julia and Larry Pollock Focus Gallery | Gallery 010

A selection of seminal works from the CMA's collection by major Black artists appear alongside works by a vanguard of emerging and mid-career Black artists, complemented by a set of temporary installations in the permanent collection galleries.

Cycles of Life: The Four Seasons Tapestries

February 13, 2022–
February 19, 2023
Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234

Last displayed in 1953, this rare set of four late 17th- or early 18th-century French tapestries from the CMA's collection is examined through four themes—their initial design and production, subsequent reproduction and alteration, later acquisition by the museum, and recent conservation treatment.

**Migrations of Memory—
Wild Geese Descend on
Level Sands (平沙落雁)**

IV, No. 1 2021. Peng Wei
(Chinese, b. 1974). Ink and
color on flax paper; each leaf:
60 x 38 cm. Collection of
Peng Wei studio. Photo: Peng
Wei studio. © Peng Wei



**Life and Exploits of
Krishna in Indian
Paintings**

Through February 13,
2022
Indian Painting Gallery |
Gallery 242B

Twenty-one works place
the pivotal moment
when Krishna raised
Mount Govardhan in the
context of the conquests,
miracles, and pastimes of
his early life story while
reflecting the dramatic
shift in social order and
artistic practice between
the 1700s and 1900s with
the introduction of British
colonial rule and the
transition to the modern
era.

Stories in Japanese Art

Through April 3, 2022
Kelvin and Eleanor Smith
Foundation Japanese Art
Galleries | Gallery 235A

Japan, known today
for anime and manga
(animations and graphic
novels, respectively),
has a long tradition of
storytelling in the visual
arts. This gallery explores
narrative art with diverse
examples from the 1300s
to the 1900s.

**Popular Art from Early
Modern Korea**

Through April 17, 2022
Korea Foundation Gallery |
Gallery 236

By the late 1800s, Korean
art was becoming more
inclusive and diverse,
no longer exclusively
for the ruling elites. A
selection of polychrome
folding screens and
blue-and-white porcelain
vividly depicts the
cultural and material
landscape of the Korean
middle class.

**Migrations of Memory—
The Poetry and Power
of Music by Peng Wei in
Collaboration with the
Cleveland Museum of Art**

Through May 1, 2022
Clara T. Rankin Galleries
of Chinese Art | Gallery
240A

Along with classical
Chinese paintings and
instruments from the
museum's collection, the
installation *Migrations
of Memory—Wild Geese
Descend on Level Sands*
by contemporary Chinese
artist Peng Wei addresses
the vital role of music
and the arts during the
pandemic. It is dedicated
to the Cleveland
Orchestra and musicians
worldwide.

Ancient Andean Textiles

December 4, 2021–
December 4, 2022
Jon A. Lindseth and
Virginia M. Lindseth, PhD,
Galleries of the Ancient
Americas | Gallery 232

Textiles from several
different civilizations
that flourished in the
ancient Andes, today
mainly Peru, are unified
through their uniqueness,
whether their rarity,
complexity of execution,
or luxuriousness of
materials.

Native North America

December 4, 2021–
December 4, 2022
Sarah P. and William
R. Robertson Gallery |
Gallery 231

This display features a
group of objects from the
Great Plains, including
a child's beaded cradle,
several beaded or painted
bags, and a woman's hair-
pipe necklace, one of the
most memorable of Plains
ornaments.

All exhibitions at the Cleveland
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Comey and Bill and Joyce
Litzler, with generous annual
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Chapman Jr., the Jeffery Wallace
Ellis Trust in memory of Lloyd
H. Ellis Jr., Janice Hammond
and Edward Hemmelgarn, Ms.
Arlene Monroe Holden, Eva and
Rudolf Linnebach, William S.
and Margaret F. Lipscomb, Tim
O'Brien and Breck Platner, Anne
H. Weil, the Womens Council of
the Cleveland Museum of Art,
and Claudia Woods and David
Osage.

The Cleveland Museum of Art
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of Cuyahoga County through a
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These exhibitions were
supported in part by the Ohio
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support from the State of Ohio
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the Arts.

Derrick Adams: LOOKS

A collaboration with Cleveland Clinic inspires empathy

Barbara Tannenbaum
Curator of Photography

Ellen Rudolph
Curator and Senior Director,
Art Program, Cleveland
Clinic

EXHIBITION

Derrick Adams: LOOKS
December 5, 2021–
May 29, 2022
Mark Schwartz and
Bettina Katz Photography
Gallery

“The content of most of my work,” says artist Derrick Adams, “is based on observation and, more so, observation around my environment. I look for things that are in my visual grasp on a daily basis. I look for meaning in those things.” The wig shops in the artist’s Brooklyn neighborhood inspired the nine monumental paintings in *Derrick Adams: LOOKS*. His interest in this subject goes beyond mere proximity. Hair and wigs carry particular cultural and political weight in Black culture, rendering them powerful tools for self-representation.

Adams seizes on the ability to command one’s image via the change of a wig. “I think there’s a certain power in transforming yourself,” he says. “The idea that you can put on a whole new image in a matter of a couple hours is empowering for some women—to be able to change a wig from short to long, to blonde to orange to purple to green. . . . Not everyone has the confidence to do that.”

It is the desire to be unique and stand out—through the practice he refers to as “costuming”—that Adams aims to make normal to the broader public. “I see people with these wigs on,” he says, “and I think, you look like a superhero.”

Popular culture and consumerism are important sources for Adams. “I’m attracted to things that are inspired and authored by the urban dweller and then sold back to the customer through a display window,” he says. “I’m always trying to show the value in culture and culture production through consumerism.” Seeking to elevate the practice of costuming, Adams puts the practice of being “fantastic” and “elaborate” front and center in larger-than-life form. The paintings’ sizes and the direct gazes of the faces endow them with commanding presence.

Adams’s paintings do not show generic mannequin heads. He individualizes the geometry of the faces, using varied skin tones and makeup to complement the attitudes projected by the wigs. Their faceted faces share a common heritage with those found in Cubism: traditional West African masks and sculpture. “My interest in geometric compositions,” he says, “began with looking at Benin heads, Kwele marks, Kota reliquary figures, and so on.”



“I like to think of the mannequin heads as beacons,” Adams says. These paintings are about being seen in every sense of the word—honoring spectacle, celebrating what the artist calls everyday “fantastic-ness,” and telegraphing power and control over one’s image. They encapsulate dense social and political ideas in a most alluring way. “It’s really about a moment of admiring each other,” he says, “a moment of exalting each other.”

This exhibition, a collaboration between Cleveland Clinic and the Cleveland Museum of Art in celebration of Cleveland Clinic’s centennial, is a fitting embodiment of each institution’s deep commitment to the value that all people need to see and be seen with empathy. Each organization contributes to that goal through art. A cornerstone of Cleveland Clinic’s care model, empathy is embodied in the diversity of its contemporary art collection, wherein patients, visitors, and caregivers alike can find themselves represented in the art. Works by Derrick Adams in Cleveland Clinic’s art collection and the paintings in *LOOKS*—which are about recognizing and respecting individual expression—directly address representation and visibility as conduits to empathy.

LEFT

Style Variation 28 2020.
Derrick Adams (American,
b. 1970). Acrylic paint and
graphite on digital inkjet
photograph; 245.1 x 153 x
4.4 cm. Courtesy of the artist
and Salon 94, New York

RIGHT

Style Variation 35 2020.
Derrick Adams. Acrylic paint and
graphite on digital inkjet
photograph; 245.1 x 153 x
4.4 cm. Courtesy of the artist
and Salon 94, New York

Derrick Adams: LOOKS was
jointly organized by the
Cleveland Museum of Art and
Cleveland Clinic, marking the
centennial of Cleveland Clinic.

This exhibition is supported in
part by Cleveland Clinic.

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Preserving Matrilineal Culture

Wendy Red Star discusses her work in *Picturing Motherhood Now*

EXHIBITION

Picturing Motherhood Now

Through March 13, 2022

Kelvin and Eleanor Smith
Foundation Exhibition
Gallery



BEATRICE RED STAR FLETCHER

Wendy Red Star

Raised on the Apsáalooke (Crow) reservation in Montana, Wendy Red Star makes work informed by both her cultural heritage and her engagement with many forms of creative expression, including photography, sculpture, video, fiber arts, and performance. An avid researcher of archives and historical narratives, Red Star seeks to incorporate and recast her findings, offering new and unexpected perspectives in work that is at once inquisitive, witty, and unsettling. Red Star holds a BFA from Montana State University, Bozeman, and an MFA in sculpture from the University of California, Los Angeles. She lives and works in Portland, Oregon.

Nadiah Rivera Fella: The newly commissioned work *Amnía (Echo)* that you created for *Picturing Motherhood Now* features portraits of your daughter, yourself, and an archival photograph of your great-great-grandmother, Her Dreams Are True. How did you discover that portrait of your great-great-grandmother?

Wendy Red Star: I was a Smithsonian Artist Research Fellow at the National Museum of the American Indian a few years ago. During one of my

trips to Washington, DC, I looked at Crow Nation objects in the NMAI's holdings. One photographer, Fred E. Miller, who lived on the Crow Reservation at the turn of the 20th century, had recorded the names of the subjects he photographed.

One woman's name was Her Dreams Are True, the literal translation from the Crow language. And it clicked—oh, I'm related to this woman! I realized she was my father's mother's grandmother. Her English name was Julia Bad Boy-Bear Ground. It was phenomenal to find that photo, which was taken at the Bureau of Indian Affairs on the Crow Reservation around 1898.

Nadiah: How did you choose the title *Amnía (Echo)* and what is its meaning in the Crow language?

Wendy: My niece's Crow name is Amnía, which means "echo," chosen for her by my father. When I asked him about the literal translation, he said it also means "riverbank." If you stand on a riverbank and shout, he explained, your voice echoes; that is why the word has a dual meaning. I am often humbled when I learn things like this, because it gives me a window into the way the Crow language and perspective works, and the Crow way of being in the landscape.

Amnía is the perfect example of that. My aunt, who performed the prayer for my niece's naming ceremony, added another layer to the meaning of the word for me. She said, "You have to be careful what you say, because it echoes in the world, and comes back to you." So this artwork is about channeling that expression in multiples, as well as thinking about the generations and the connections through lineage, and thinking of Her Dreams Are True as echoing through me and my daughter.

Nadiah: I love that the word *amnía* captures a multivalency. The artwork itself is multivalent, in the sense that it is a photograph, sculpture, and installation, and in the sense that it has so many connotations. What was the experience of posing and photographing yourself and your daughter, Beatrice, for the other two portraits?

Amnía (Echo) 2021. Wendy Red Star (American, b. 1981). Archival ink on paper, board; dimensions variable. Courtesy of the artist

Wendy: Beatrice and I have a history of collaborating, but she retired herself at 11; she's 14 now. When I asked if she wanted to do this project with me, she said yes, but I felt a little pressure in working with her at this age. She told me that now she's able to see images of herself, from past photographic works we've done together, on TikTok. It's a totally different landscape for teens now, the way they use social media and share images.

This exhibition is the perfect context to consider our history of working together. Now that she's becoming independent, she's thinking differently about the way that she wants to present herself in the world. When we sat down to take the photos, she was wonderful. She actually photographed me; that was really moving and beautiful. It felt like another level of us working together, and a different type of collaboration that we haven't had before.

Major support is provided in memory of Myrlin von Glahn. Additional support is provided by Cathy Lincoln. Generous support is provided by the Cleveland Society for Contemporary Art, and Joanne Cohen and Morris Wheeler.

This project is supported in part by the National Endowment for the Arts.

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Women in Print

A celebration of works by contemporary artists

Britany Salsbury

Associate Curator of Prints
and Drawings

EXHIBITION

Women in Print: Recent Acquisitions

January 16–June 19, 2022

James and Hanna Bartlett
Prints and Drawings
Gallery



Six Bardos: Hymn

(*Behind the Sun*) 2018.

Julie Mehretu (American,
b. 1970). Color aquatint;
image: 127.6 x 186.1 cm.

Purchase from the J. H.
Wade Fund and partial gift
of Stephen Dull, 2020.285.

© Julie Mehretu

Generous support is provided by
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of the Cleveland Museum of Art.

Over the past few years, curators at the Cleveland Museum of Art have been actively building the holdings of prints by a diverse and international range of women working today. These exciting new additions to the collection will be on view for the first time in *Women in Print: Recent Acquisitions*.

Although printmaking has existed for hundreds of years, techniques such as lithography and etching were often considered too physically demanding for women to pursue professionally. This changed over the past half century with the founding of numerous printshops—such as Atelier 17 in New York and the Tamarind Lithography Workshop in New Mexico—that encouraged women's participation. They trained a generation of printmakers and made the medium accessible in a new way to female artists by providing technical training and access to master printers who could help translate their ideas using complex processes.

Women in Print features works by artists who frequently experiment with printmaking, such as Ethiopian-born Julie Mehretu. The artist's *Hymn*

(*Behind the Sun*), from *Six Bardos*, a recent partial gift from Stephen Dull, uses expressive layers of grainy aquatint to create an immersive experience for the viewer, drawing from wall paintings that Mehretu encountered on a trip to China.

Others included in the exhibition are exploring printmaking for the first time—for example, Amy Sherald, who became well known for creating former First Lady Michelle Obama's official portrait. *Handsome*, Sherald's first print, uses her distinctive style—intended, in her words, to show “Black people just being people”—to portray a dancer from the Alvin Ailey American Dance Theater with a casual pose and assertive gaze.

Working with an array of techniques over the past several decades, Mehretu and Sherald are just two of more than 20 artists in *Women in Print* who have used the medium to investigate topics as expansive as personal identity, social issues, and even the creative process itself. The exhibition celebrates their work and their important place within the museum's holdings.

Currents and Constellations

Thematic groupings and permanent collection displays of Black art spark art historical conversations

Key Jo Lee

Director of Academic Affairs
and Associate Curator of
Special Projects

EXHIBITION

**Currents and
Constellations: Black Art
in Focus**

February 2–June 26, 2022

Julia and Larry Pollock
Focus Gallery

Currents and Constellations: Black Art in Focus puts art from the CMA's permanent collection in conversation with a vanguard of emerging and mid-career Black artists, as each explores the fundamentals of art making, embracing and challenging art history.

The connections between the artworks and the themes in this exhibition are best described both as currents, which are more predictable and easier to trace, and as constellations, which are less predictable and more difficult to follow. Intimate in scale, yet broad in scope, *Currents and Constellations* illuminates singular works created by Black artists working in the United States to broaden visitors' sense of Black artistic production, to shed new light on some of the CMA's other collection areas, and to provide an accessible window into complex art historical ideas.

In the focus gallery, five thematic groupings represent a multifaceted star, with each theme providing an accessible window into a complex idea. In *Black Cartographies*, each artwork uniquely maps Black experiences and histories.

Turning Away and *Turning Toward* both engage the history of portraiture as artists address the stakes of inclusion in those histories. In *Earthly Subjects*, *Celestial Forms*, each artwork uses specific historical materials and iconography to transform the everyday into something sacred. And in *Dark Matter(s)*, each work gestures toward the ineffability or ephemerality of Black life using complex formal devices.

Then, to generate new conversations with other areas of the collection, works will be temporarily introduced in four “satellites” in the CMA's permanent collection galleries, including American painting and sculpture, Abstract Expressionism, German Expressionism, and contemporary art.

Currents and Constellations includes works by Sanford Biggers, Elizabeth Catlett, Richard Hunt, Dawoud Bey, Lorna Simpson, Jack Whitten, Darius Steward, Kenturah Davis, Mario Moore, and Torkwase Dyson, among others—thus placing Black American art and artists at the center of a conversation about the relevance of art to life and the relevance of art history to contemporary artists.

Cumulo 2014. Sanford Biggers (American, b. 1970). Spray paint, interior paint, fabric-treated acrylic paint; 182.8 x 189.2 cm. Gift of Agnes Gund, 2015.82. © Sanford Biggers

Made possible with support from
The Andy Warhol Foundation for
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Andy Warhol
The Andy Warhol Foundation for the Visual Arts

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Toward the Ultimate Figure

Works in all media explore Alberto Giacometti's postwar years

William H. Robinson

Senior Curator of Modern Art

EXHIBITION

Alberto Giacometti: Toward the Ultimate Figure

March 12–June 12, 2022

Kelvin and Eleanor Smith
Foundation Exhibition
Hall

Walking Man I 1960.

Alberto Giacometti (Swiss,
1901–1966). Bronze; 180.5
x 27 x 97 cm. Fondation
Giacometti. © Succession
Alberto Giacometti / ADAGP,
Paris, 2021

The Cleveland Museum of Art is the opening venue for *Alberto Giacometti: Toward the Ultimate Figure*, a large touring exhibition that focuses on the artist's major achievements and creations of the postwar years, from 1945 to 1966.

Widely acclaimed as one of the most important artists of the 20th century, Giacometti reasserted the validity of the figure and figural representation

at a time when abstract art had become dominant in the international art world. His works also became associated with existentialism, a philosophy that questions the nature of the human condition. To many, Giacometti's emaciated figures—pervaded by feelings of alienation, fear, insignificance, and uncertainty—embodied the psychological complexities of the Cold War era that followed in the wake of World War II. Stripped to essentials, compressed, distorted, and eroded by air, these fragile beings presented themselves as expressions of a deep crisis facing art and humanity.

Combining works in all media, the exhibition examines a central, animating aspect of Giacometti's oeuvre: his extraordinary, singular concern for the human figure. The elongation of an elemental body, its placement in space, and its relationship with the base are among the issues he confronted in trying to solve essential questions for modern sculpture in his continuous struggle with matter.

The exhibition also explores the enduring tension between abstraction and representation in Giacometti's art and the origins of his mythic reputation as one of the seminal artists of the postwar avant-garde. Co-organized by the Cleveland Museum of Art and the Fondation Giacometti in Paris, the exhibition draws on the deep resources of the artist's personal collection held in perpetuity by the Fondation and includes such masterworks of modern sculpture as *The Nose* (1947) and *Walking Man I* (1960).

Alberto Giacometti: Toward the Ultimate Figure is co-organized by the Cleveland Museum of Art and the Fondation Giacometti, Paris.

FONDATION- GIACOMETTI



Generous support is provided in memory of Helen M. DeGulis.

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The New Black Vanguard

Visual activism surfaces in the collective work of stylists and photographers

Barbara Tannenbaum
Curator of Photography

EXHIBITION

**The New Black Vanguard:
Photography between
Art and Fashion**

May 8–September 11,
2022

Kelvin and Eleanor Smith
Foundation Exhibition
Gallery



Fire on the Beach

2019. Dana Scruggs. Image
courtesy of Aperture, New
York, 2019. © Dana Scruggs

The New Black Vanguard, an exhibition of photographs by young Black artists working in Africa and across the African diaspora, celebrates Black creativity and underlines the cross-pollination that occurs between art, fashion, and culture. For many decades, images by Black photographers were rarely found in mainstream fashion magazines. That is changing—and many of the artists in this show are the ones making that happen.

Curator and art critic Antwaun Sargent selected 25 emerging talents for this exhibition. They include Tyler Mitchell, the first African American to shoot a cover for *Vogue* in the magazine's 125-year history, and Awol Erizku, whose work has appeared in *Vogue*, *GQ*, and the *New York Times*, and at the Museum of Modern Art. The artists create in vastly different contexts, from New York and Johannesburg to Lagos and London. Their work has been featured in traditional lifestyle magazines, ad campaigns, and museums, as well as on their individual social media channels.

Since their images are constructed, often in association with stylists, fashion and set designers, and models, the exhibition provides an opportu-

nity to examine the rarely explored collaborative nature of fashion and celebrity photography. It is the stylist who selects the clothing and pulls together all aspects of the look. The museum's installation will be unique, as we pay tribute to the Black stylist as integral to the creation of a fashion photograph by adding three styled mannequins to the exhibition. Each look will demonstrate the creativity and vision of a different stylist.

For Sargent, the works in *The New Black Vanguard* are not just "fashion" photographs but also examples of visual activism. British photographer Campbell Addy reminds us that "fashion has always been a barometer for measuring privilege, power, class, and freedom. To play with fashion is to play with one's representation in the world."

The exhibition is organized by Aperture, New York, and is curated by Antwaun Sargent.

The New Black Vanguard is made possible in part by *Airbnb Magazine*.

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Roy Minoff



HOWARD AGRIESTI

Supporter Roy Minoff (center) with June Scharf (right) and Colleen Russell Criste, deputy director and chief philanthropy officer, celebrating the installation of the upgraded sound system in Gartner Auditorium

Roy Minoff's generous support of the museum was inspired by his father, Sam. A unique philanthropic opportunity joined his love of music with the Cleveland Museum of Art.

How did you become involved with the museum?

My father traveled a great deal, and during my childhood he exposed me to artists like sculptor Louise Nevelson, which deepened my interest in the arts. I respect my father—an amazing guy—and what he supports, I believe in too. Through the sale of our family business, Kichler Lighting, I was able to do even more for the organizations I was already supporting, including the Cleveland Museum of Art.

As a member of the Contemporary Art Society who serves in a volunteer leadership position, how has participation in an affinity group enhanced your experience?

I thrive alongside others who enjoy the same pursuits and have similar interests in art. I have had more opportunities to see a variety of art, even during the pandemic. I feel more engaged and have a better understanding of the museum.

Do you have a favorite work in the contemporary collection? What makes it resonate with you?

Through my business, I spent a lot of time in Mexico and the area of Ciudad Juárez. The recent acquisition *El Manto Negro / The Black Shroud* reminds me of that place. I like the deep meaning that touches on tragedy, so it has depth beyond just being attractive. *Yayoi Kusama: Infinity Mirrors* tops my list of memorable exhibitions, as well as *Cai Guo-Qiang: Cuyahoga River Lightning*, which featured three monumental gunpowder works by Chinese artist Cai Guo-Qiang, and *Ai Weiwei: Circle of Animals/Zodiac Heads*.

What inspired you to support the new Gartner Auditorium sound system?

I play in two bands (now mainly for my personal enjoyment), so I've always been interested in audio components to enhance the listener's experience. The right system can make all the difference in a performance. So when I learned of the opportunity to support the sound system upgrade, it was a project I was pleased to get behind.

Testing, Testing . . .

Tom Welsh
Director of Performing Arts

Among many other consequences, the pandemic brought the world of performing arts to a standstill. Artists who create in sound and movement were robbed of the two essential aspects of their work—traveling the globe and gathering in concert halls with audiences for a shared experience. Who would have ever dared imagine a world without live music.

This unusual circumstance gave us the opportunity to take care of some overdue housekeeping. Gartner Auditorium had needed an overhaul of its audio system, and for quite some time we had been brainstorming how to upgrade the facility without taking the busy hall offline for any length of time. When the world of performance stopped, we had our chance.

After studying comparable halls around North America, talking with peers in the field, and initiating a call for proposals, we arrived at a plan to install a d&b audiotechnik sound system. This ultra-high-end equipment has elevated the acoustically superb Gartner Auditorium to the very finest listening room of its size in the region. This is a dream come true, both for artists who so thoroughly enjoy performing at the museum and for our staff who are dedicated to delivering the highest-level experiences for our audiences.

The Gartner Auditorium sound system upgrade was made possible with principal support from Roy Minoff and additional support provided by Fran and Jules Belkin.

Portrait of Renoir

A welcome addition to the collection of Impressionist art

William H. Robinson

Senior Curator of Modern Art



Portrait of Renoir 1867.

Frédéric Bazille (French, 1841–1870). Oil on canvas; 40.5 x 32.5 cm. The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund, 2021.134

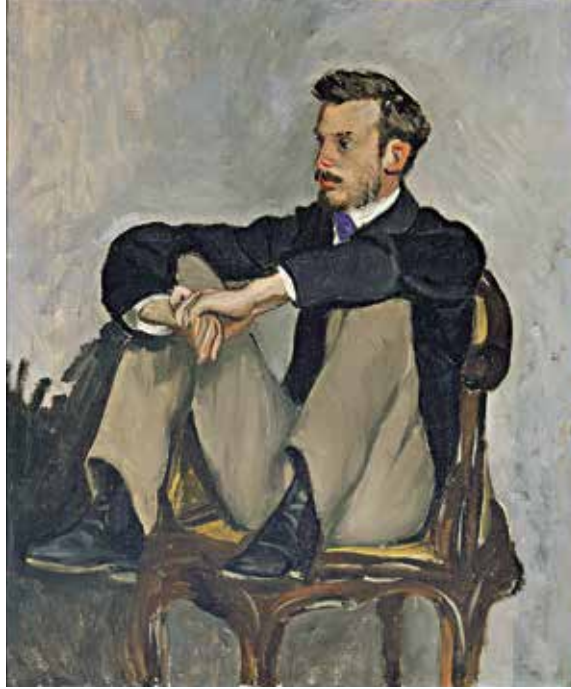
The Cleveland Museum of Art recently acquired an exquisite portrait by Frédéric Bazille depicting his close friend and fellow Impressionist Pierre-Auguste Renoir. Although not as well known as the other Impressionists, Bazille played a seminal role in the early history of the movement.

Bazille was born to a wealthy family in Montpellier, France, and began studying medicine in his hometown in 1859. After moving to Paris in 1862 to continue his training, he also began studying art and met Renoir, Claude Monet, and Alfred Sisley while attending private classes in the studio of Charles Gleyre. Bazille soon began sharing his studio with Renoir and Monet. They also

went on outdoor painting trips and joined several other artists in forming the core of the nascent Impressionist movement. Their close collaboration came to a sudden, tragic end when Bazille was killed while serving in the French army during the Franco-Prussian War of 1870.

Bazille's *Portrait of Renoir* offers a rare glimpse into the intimate relationship between two close friends at a time when they were in the early stages of developing an Impressionist style. They were both young, relatively obscure artists struggling to make their way in the complex maze of the Parisian art world. Bazille and Renoir were only 26 years old; Monet was 27. Bazille painted

Portrait of Renoir 1867.
Frédéric Bazille. Oil on canvas;
62 x 51 cm. Musée d'Orsay,
Paris. Erich Lessing / Art
Resource, NY



Romaine Lacaux 1864.
Pierre-Auguste Renoir
(French, 1841–1919). Oil on
fabric; 81.3 x 65 cm. The
Cleveland Museum of Art, Gift
of the Hanna Fund, 1942.1065



this striking, poignant portrait in the studio he was sharing with Renoir and Monet on the rue Visconti near the École des Beaux-Arts in the 6th arrondissement.

Renoir is portrayed sitting in a red chair and looking directly at the viewer with a pensive expression. His jacket and blue cravat are rendered with quick, fluid brushstrokes; his features are modeled with tenderness and affection, highlighted in places with lively strokes of pure color. The white, rectangular shape in the upper right suggests a framed painting, or perhaps a mirror with a reflected figure, but the forms are so vaguely defined they inject a sense of mystery into the portrait. The entire surface is animated by lively, spontaneous brushstrokes, giving it a sense of sketchiness and informality that is unlikely to be found in a formal, commissioned portrait of the period.

Bazille painted another portrait of Renoir around the same time depicting his friend sitting on a chair with his legs propped up. Renoir may even be wearing the same jacket and blue cravat. What is most striking about these portraits is the amazing freedom and spontaneity of the painting technique, seen, for example, in the way the jacket lapel in the first portrait is rendered with quick

brushstrokes that flash across the surface without completing the shape, or in how the brushstrokes in the second portrait flow freely around the figure, vigorously surrounding and animating it, but barely covering the ground in other areas. This technique, evident in both portraits, emphasizes fleeting, momentary sensations rather than traditional, academic standards of drawing or “finish.”

Significant paintings by Bazille rarely appear on the art market due to his early death and relatively small oeuvre. The museum was fortunate to acquire *Portrait of Renoir* from a private collector. It was inherited by the artist's brother and remained in the family collection in Montpellier for generations. The painting's acquisition is particularly significant for the museum since Bazille had been the only major Impressionist not represented in the collection. It now forms a wonderful companion to the museum's Impressionist portraits by Renoir, Edgar Degas, Edouard Manet, and Gustave Caillebotte. It also joins Monet's *Spring Flowers* and Renoir's *Romaine Lacaux*, both painted in 1864, as significant early works by this trio of closely allied artists.

Internships at the CMA

Key Jo Lee

Director of Academic Affairs
and Associate Curator of
Special Projects

“The image is more than an idea,” wrote Ezra Pound. “It is a vortex or cluster of fused ideas and is endowed with energy.” One might use similar language to describe the Cleveland Museum of Art. An encyclopedic fine art museum represents much more than a single idea or ideal. Rather, it is where art, place, and people converge. It is a network of ideas endowed with incredible energy.

The students we work with and are privileged to mentor are no small part of that energy. Each intern significantly contributes to the goals of the institution as they work across departments. They conduct research, write articles, design new programs, and train to conserve our collection

for the next generation. They work independently and collaboratively, and gain a behind-the-scenes look at the intricate planning necessary to create transformative experiences for our visitors. And we, as their mentors, hope to create transformative experiences for each of them.

The CMA is dedicated to increasing diversity, inclusivity, and equity in the museum profession by lowering barriers to participation in internships. Since few students have the means to accept unpaid positions, we have effectively eliminated all unpaid internships. This summer, all interns were compensated with either a stipend or academic credit.



Congratulations
2021
Summer Interns



Audrey Chan

Warshawsky & Summer
on the Cuyahoga Fellow in
Interpretation

Kikesa Kimbwalu

Director's Fellow in Black
Diasporic Art in Academic
Affairs

Brianna Robinson

Apprenticeship in Curatorial:
Prints and Drawings,
and among six students
who participated in the
Academic Affairs summer
workshop on close looking
techniques

Kei Takahashi

Director's Fellow in
Conservation

Cameron Findlay

Warshawsky & Summer
on the Cuyahoga Fellow in
Collections Management

Kate McFarlin

Textile Conservation Intern

Winston Kam

Arts Intern in Frame
Conservation

Cassandra Linder

Summer on the Cuyahoga
Intern in Library & Archives

Nora Rosengarten

Curatorial Intern in Prints
and Drawings

Grant Bruner

Curatorial Intern in Greek
and Roman Art

Faith Whitaker

Arts Intern in Curatorial
Programs

SAVE THE DATE!

Upcoming Member Events

Women in Print Virtual Talk

January 25, 2022, 6:00 p.m.

Join a conversation with Britany Salsbury, associate curator of prints and drawings, and Christina Weyl, a scholar well known for work on the history of women printmakers.

Exclusively for the Leadership Circle

Leadership Circle Lunch and Learn

February 25, 2022, 12:00 p.m.

Key Jo Lee, director of academic affairs and associate curator of special projects, discusses the exhibition *Currents and Constellations: Black Art in Focus*, with lunch to follow.

Exclusively for the Leadership Circle

Member Preview Day for Alberto Giacometti: Toward the Ultimate Figure

March 11, 2022

Members 10:00 a.m.–6:00 p.m.

Leadership Circle 6:00–9:00 p.m.

Corporate Members Cocktail Party

April 12, 2022, 6:00 p.m.

Textile Conservation and Cycles of Life: The Four Seasons Tapestries

April 19, 2022, 6:00 p.m.

Join Eric and Jane Nord Chief Conservator Sarah Scaturro to learn about the conservation project to restore a rare, complete set of tapestries in the museum's collection, featured in the exhibition *Cycles of Life: The Four Seasons Tapestries*. After the talk, visit the conservation lab and hear about current projects.

Exclusively for Leadership Circle members at the \$5,000 level and above

Member Preview Days for The New Black Vanguard

May 6–7, 2022

Leadership Circle, May 6, 5:00–9:00 p.m.

Members, May 7, 10:00 a.m.–6:00 p.m.

Spring Members Party

May 19, 2022

Even more programming is available to you if you join an affinity group.

- Asian Art Society
- Column & Stripe (Young Professionals Group)
- Contemporary Art Society
- Friends of African and African American Art
- Friends of Photography
- Textile Art Alliance

Affinity groups offer members exclusive opportunities for deeper engagement with the museum's collection through special tours and lectures by curators at the CMA, as well as unique programs, including visits to local venues, private collections, and artist studios. Each group has a distinct identity with programs designed especially for its members.

Those at the Associate level (\$250) or above can join at least one group for free.

To join or learn more, contact memberprograms@clevelandart.org.

Year-End Giving

Support the CMA Annual Fund

Those who give to the CMA Annual Fund have an immediate and meaningful impact on the day-to-day operations of the museum. These gifts touch every facet of the institution, from the safe upkeep of the galleries and public spaces to the planning of exhibitions that are open to all.

Consider a gift to the CMA Annual Fund by December 31, 2021, to ensure the CMA continues to be a dynamic resource and a welcoming space in which all may engage firsthand with outstanding works of art for many years to come.

Help us keep the momentum going—every gift makes a difference!

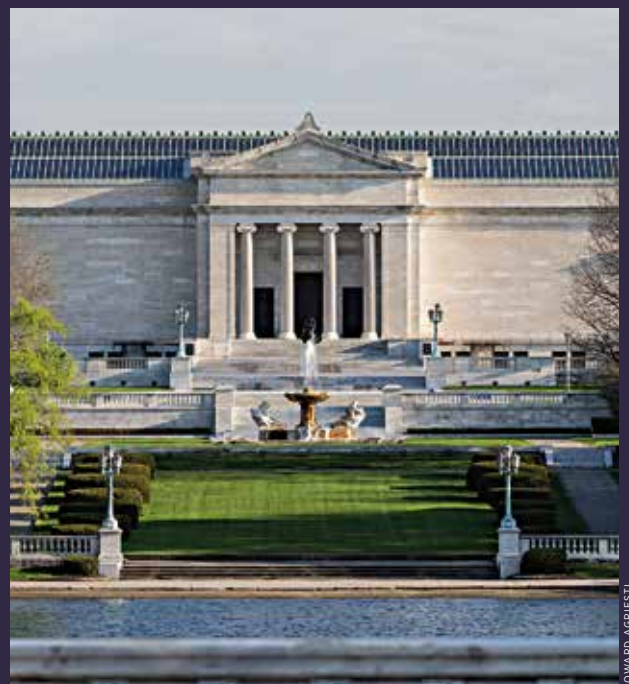
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Online: give.clevelandart.org

Text: OURCMA to 44321

Call: 216-421-7350

Mail: Member and Donor Center
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, OH 44106



HOWARD AGRESTI

Travel to South Korea

March 24–April 3, 2022

Members at the Leadership Circle's \$10,000 level and above are invited to take an immersive journey through modern and ancient South Korea with director William M. Griswold and curator of Korean art Sooa Im McCormick. Discover the palaces, museums, galleries, and private artists' studios of Seoul, then travel to Gyeongju—capital of the Silla dynasty—and experience the ancient city whose moniker is the "Museum without Walls," due to its vast number of cultural properties and archaeological sites.

Space is limited. To learn more, email stewardship@clevelandart.org.



To upgrade to the Leadership Circle, contact program director Allison Tillinger at atillinger@clevelandart.org or 216-707-6832.

Van Gogh at the Museum Store

15% Discount for CMA Members

Decorated with licensed artwork from the Van Gogh Museum in Amsterdam, these utilitarian items take you in style from your home office to the dinner table. The handmade pillow features a silky, poly-satin fabric.

Shop at the museum store or online at shop.clevelandart.org.



Van Gogh Old-Fashioned Glasses

\$51 members
\$60 nonmembers



Van Gogh Sunflower Lumbar Pillow

\$119 members
\$140 nonmembers

Rare Books

Recent acquisitions add depth to the research collection

Matthew Gengler
Access Services and
Reference Librarian

The Library is the laboratory for the entire staff. It is the experimental world where the problem of attribution, of comparative material, of recorded facts, of background material must be sought and found.

—*Bulletin of the Cleveland Museum of Art*, June 1954

Written by the museum's second director, William Milliken, this quote jumps off the page of an otherwise sedate annual report. An art historian at heart, Milliken makes a point of noting the importance of research material as he acknowledges the generous donors who provided the funding and gifts that form the basis of the library's collections. For staff working in the Ingalls Library more than 65 years later, it is gratifying to know that the same ideals that guide us now also inspired our predecessors. The research collections and their use remain central to our purpose.

The library has always collected rare books, albeit incidentally, without embracing that goal as part of its mission. It was not until 1954 that the term *rare book* appeared in the museum's annual report, included in a list of significant additions to the library's collection. That the phrase arrives late in the history of collecting books is notable, considering that by then the Marlatt collection of rare books, which includes the complete publication run of the Kelmscott Press, had been donated to the library decades earlier.

The generosity of donors throughout the museum's history enables the Ingalls Library and Museum Archives to acquire rare and special items in addition to purchasing books that broadly support research on the history of art. Several recent acquisitions and special initiatives provide insight into the depth of material available in the library and archives.

The recently acquired archive of L'École de Montmartre is a fascinating resource that brings to life a previously unknown artistic movement in 1920s Paris that included Pierre Bonnard. The collection contains the group's manifesto, hand-

written notes, correspondence, meeting minutes, contemporary newspaper articles, and ephemera, as well as three issues of *Temoignages*, the group's journal, which feature original artist prints. Researchers will be among the first to work with this extraordinary collection.

Aiming to build a more equitably representative collection through acquisitions, our Black Photo Book Project is an effort to obtain rare and out-of-print items by photographers of color. Working from spreadsheets of known titles, librarians are combing through book vendor catalogs to fill the gaps of our collection. Items purchased for this initiative are identified in the library catalog for easy access. Other initiatives to proactively acquire research material related to underrepresented artists are also underway.

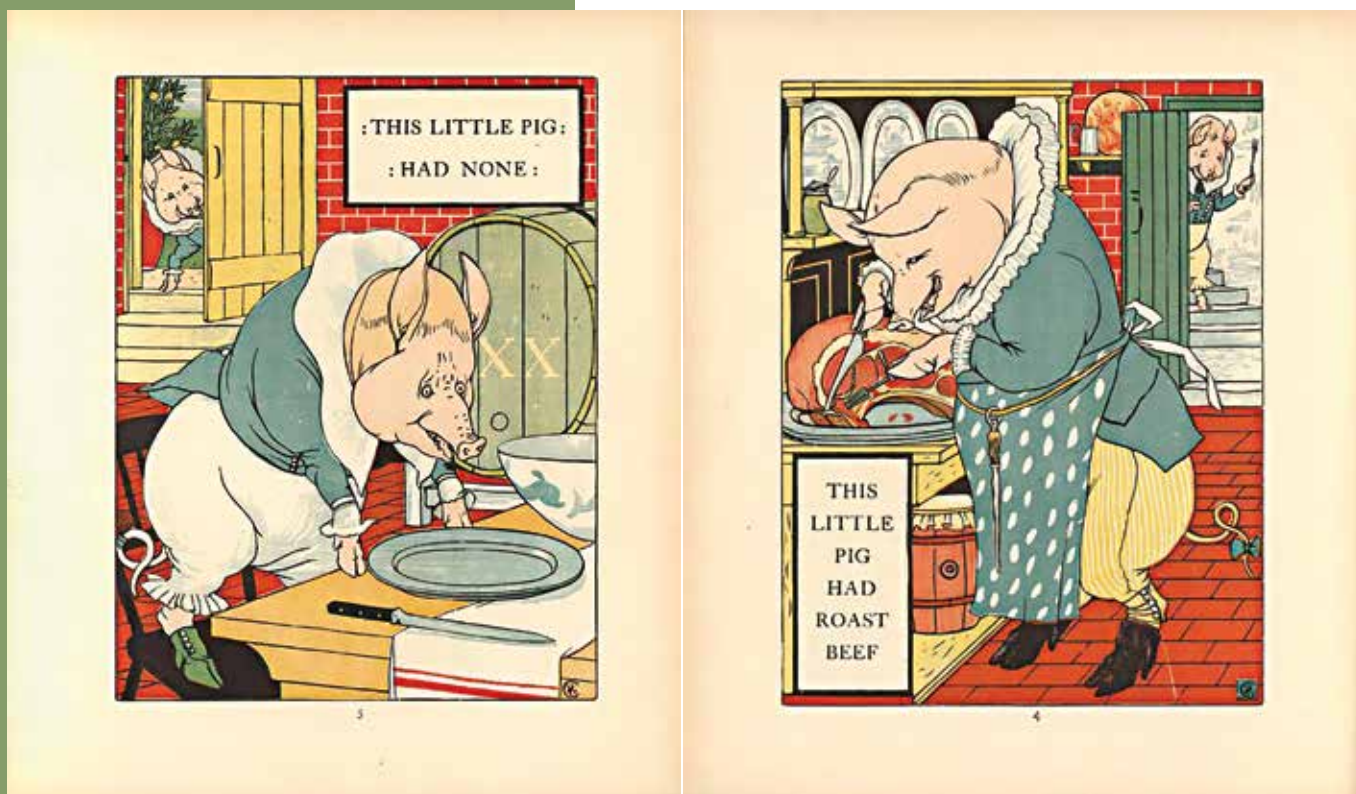
The museum archives is augmenting the collection of institutional records with valuable artist archives and personal papers. The 2013 acquisition of the John Paul Miller and Frederick Miller archives paved the way for several important additions, the most recent of which is the papers of August F. Biehle from the Biehle family archive. This important local artist began his career at Sherwin-Williams; he worked as a lithographer for many years and painted with Henry Keller at his artist colony in Berlin Heights. A prolific May Show contributor, Biehle was also a member of the infamous Kokoon Arts Club, creating posters and other promotional materials for their annual Bal Masque. The collection includes more than 400 items.

Most importantly, these rare and special collections are available to the public in the Ingalls Library, which is open to researchers Tuesday to

A Rare Gift Among the rare books mentioned by Milliken is a group of illustrated children's books from the collection of Lucy Morse donated by Mrs. Gertrude Holden McGinley in memory of the Holden sisters of Cleveland. These volumes, now digitized, are available to a global audience online.



Puss in Boots from *Walter Crane's Picture Books*, 1845–1915. London and New York: J. Lane



This Little Pig Went to Market from *Walter Crane's Picture Books*, 1845–1915. London and New York: J. Lane

Friday from 10:00 a.m. to 4:50 p.m. Many have been digitized, providing global access through the Internet Archive and the museum's digital archives. We continue to search for and acquire important art historical resources in fulfillment of our mission as the research laboratory for the museum and an increasingly worldwide arts community.



August F. Biehle created posters and other promotional materials for the Kokoon Arts Club's annual Bal Masque. Images: Biehle Family Archive

Recorded Archive Editions

Now available online through Spotify, Apple Music, and Amazon

Tom Welsh

Director of Performing Arts

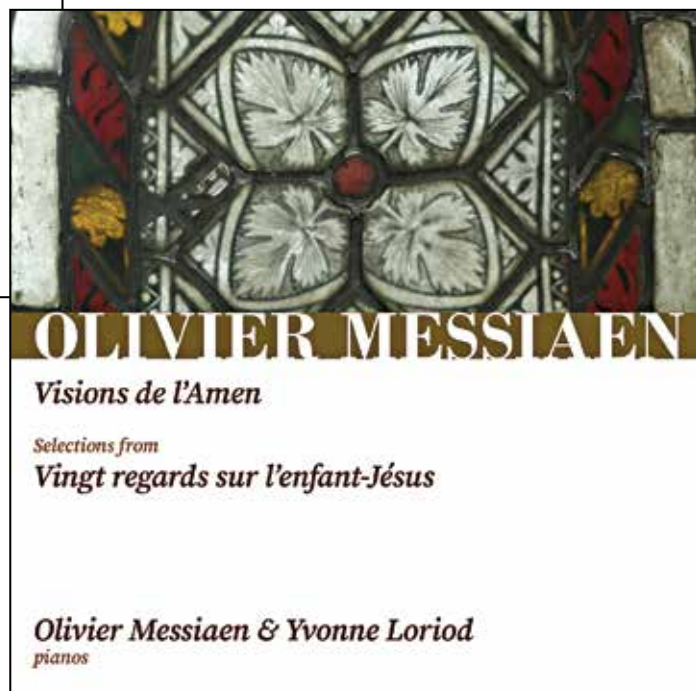
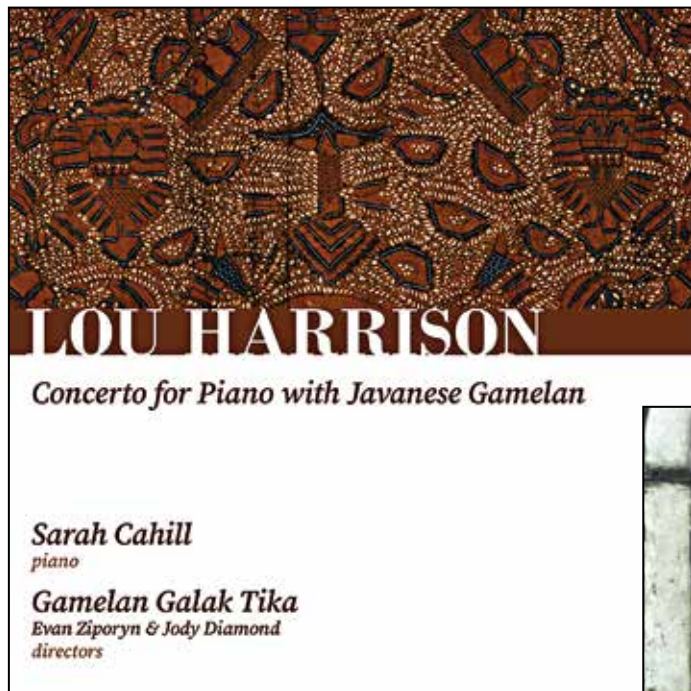
The CMA is home to the longest-running concert series of any museum in North America, and consequently home to an extraordinary archive of these performances. We are pleased to announce the CMA's Recorded Archive Editions, a digital-only series of releases selected from this singular legacy. An astonishing number of artists have graced the stage in Gartner Auditorium, from nearly every corner of the globe, totaling more than 5,000 concerts, from Amy Beach to John Zorn.

In launching the Recorded Archive Editions, we make available historically significant recordings of performances that were exceptional and unique

to Cleveland. First is Lou Harrison's "Concerto for Piano with Javanese Gamelan," featuring pianist Sarah Cahill with Gamelan Galak Tika under the direction of Evan Ziporyn and Jody Diamond. This 2017 performance highlighted the composer's distinctive ability to marry Western classical forms with Asian musical traditions. Second is Olivier Messiaen with Yvonne Loriod. In 1978 they performed "Visions de l'Amen," the composer's masterwork for two pianos. Discovering this tape in our vaults was nothing short of a revelation, as there are so few recordings available of the composer playing his own works for piano.

These recordings are available through all streaming platforms, including Spotify, Apple Music, and Amazon, and program notes for scholars and enthusiasts will be posted on the museum's website.

A standard of excellence was set when in 1922 curator of music Douglas Moore wrote in *Fine Arts Review*, "Is there not a real service that a museum may render to the community by offering a musical standard as well as a pictorial one?" The CMA's commitment to performing arts can now reach a worldwide audience thanks to our recorded legacy.



Charles Kang



Changduk (Charles) Kang has been named the Mellon Post-Doctoral Fellow in Art History Leadership, filling a new position within the Joint Program of the Cleveland Museum of Art and the Department of Art History and Art at Case Western Reserve University. In this role, Kang will work on the planning and coordination of both the biannual Keithley Symposium and several short-term Mellon visiting fellowships for artists, scholars, and thought leaders.

For the Keithley Symposium, he is collaborating with Key Jo Lee, director of academic affairs and associate curator of special projects, and Monument Lab, a nationally recognized creative studio; together, they will launch a series of conversations on public monuments and history, as well as their relevance to today's diverse communities of Cleveland.

Kang will also play a key role in planning the reinstallation of the galleries for 18th-century French and German fine and decorative arts, an area of his expertise. Defended at Columbia University in 2020, his PhD dissertation, "Before the Reality Effect: Wax Representations in 18th-Century France," examines painting, sculpture, and anatomical wax models, highlighting the porous boundaries between high art and the sciences during the Enlightenment.

He has already shown interest in related objects at the CMA and plans to introduce in the galleries new narratives about the decorative arts as a crucial meeting point of artistic ingenuity, technological innovation, and global trade in the 1700s. His interdisciplinary perspective positions him well to work at our own intersection of a public fine art museum and a leading research institution.

Through his work and studies, Kang has traveled widely, learning many languages—Italian, French, German, and English, in addition to Japanese and his native tongue, Korean—and exploring cultures across time and space. He comes to Cleveland most recently from Rome, where he had served since 2019 as a scientific assistant at the Bibliotheca Hertziana–Max Planck Institute for Art History and organized numerous lectures, conferences, and other academic events.

Prior to that, as an Interpretive Fellow at the Frick Collection in New York City from 2016 to 2017, Kang built a broad repertoire of gallery teaching programs and launched a collaborative initiative with Columbia University's Art History Department for a range of programs. He earned his BA from the University of Chicago in 2004 and his MA from Williams College in 2010, where he also served as a curatorial assistant at the Clark Art Institute and at the Williams College Museum of Art. At the latter, he co-curated the 2010 exhibition *Works as Progress / Works in Progress: Drawing in Eighteenth- and Nineteenth-Century France*.

In addition to his curatorial and academic expertise, Kang is familiar with contemporary fashion, architecture, and design, having worked as a contributing editor for the Korean edition of *Harper's Bazaar* for several years before embarking on his graduate studies.

In Cleveland, Kang will report jointly to Seth Pevnick, curator of Greek and Roman art, and Elizabeth Bolman, professor and chair of the Department of Art History and Art at CWRU, where he will receive leadership coaching at the Weatherhead School of Management, learning valuable skills to communicate his knowledge and passion to broader audiences across northeast Ohio and beyond.

Darnell-Jamal Lisby



The museum welcomes fashion historian Darnell-Jamal Lisby as an assistant curator. While fashion, textiles, and dress studies are Lisby's specialization, he takes immense delight in contextualizing this research within the broader history of art. Inspired by his African American heritage, he has a passion for exploring the intersection of Blackness and fashion history, particularly in the 20th and 21st centuries.

"One of my favorite exercises," he says, "is delineating how Beyoncé's onstage costumes and fashions integrate vivid art historical connections to communicate the messages in her music and social issues she champions."

Born in Atlanta, Lisby was raised in Prince George's County, Maryland. While growing up, he played competitive tennis, participating in United States Tennis Association tournaments, in which he ranked in the mid-Atlantic region. His earliest attraction to fashion came from viewing period films, such as *Cleopatra* with Elizabeth Taylor, which inspired him to research the accuracy of the costumes.

He was also struck by the costumes of performers at living history museums, including Colonial Williamsburg; this awoke his interest in the development of fashion, from the production of materials through slave labor to the final presentation as

a garment. Lisby decided on a career as a museum curator while in high school, when he worked as a teacher's assistant for the Smithsonian Summer Camp.

Three degrees from the Fashion Institute of Technology in New York followed: an AAS in fashion merchandising management, a BS in art history and museum professions, and an MA in fashion and textile studies. A George T. Dorsch Award from FIT allowed Lisby to begin research for an online Black fashion encyclopedia, which in 2018 brought him to Cleveland for the first time. He was especially moved by the exhibition *Kerry James Marshall: Works on Paper*, which contributed to his ongoing research on how contemporary artists depict fashion in relation to the Black experience.

Lisby then worked at the Cooper Hewitt, Smithsonian Design Museum in New York. Most recently, he was their education coordinator, organizing programs including the museum's first virtual symposium, *Fashion, Culture, Futures: African American Ingenuity, Activism, and Storytelling*. He had previously served as the Cooper Hewitt's fashion historian on the curatorial team for the exhibition *Willi Smith: Street Couture*.

Lisby was also a curatorial adviser to the exhibition *Voices of Fashion: Black Couture, Beauty and Styles* at the Centraal Museum in Utrecht, the Netherlands, and, while interning at the Costume Institute at the Metropolitan Museum of Art, he worked on the 2018 blockbuster *Heavenly Bodies: Fashion and the Catholic Imagination*. Having been a featured guest on many podcasts, he has also contributed to *Teen Vogue* and *Cultured Magazine*, which covers contemporary art, architecture, design, and fashion.

Lisby's first assignment at the CMA will be to collaborate with curator of photography Barbara Tannenbaum and chief conservator Sarah Scaturro on the museum's installation of *The New Black Vanguard: Photography between Art and Fashion*, opening May 8, 2022 (see page 25).

EXPERIENCE

12 Ways to Celebrate the Holidays at the CMA



VESSELA KOLIZOVA

1 Travel to historic Cambodia

Experience *Revealing Krishna*, a first-of-its-kind art exhibition, where masterworks meet the latest in technology and experiential design. Free for members; half off for member guests.

2 Explore dreams re-created as art

View work by French artist Odilon Redon, dubbed “the prince of mysterious dreams.”

3 Stroll through the Fine Arts Garden

See the *Thinker* sprinkled with snowflakes and the shimmering surface of the frozen Wade Lagoon.

4 Soak up some sparkle

Relish rare treasures like jeweled crosses and illuminated manuscripts from the Cathedral of Saint Paul in Münster.

5 See the stars in the atrium

Visit during late hours every Friday until 9:00, with free parking after 5:00 for CMA Insider and Leadership Circle members.

6 Give the gift of CMA

Receive 20% off gift memberships.

7 Learn something new

Take a docent-led tour, held daily at 1:00 and 1:30; topics are listed at cma.org.

8 Get interactive

Learn about art using award-winning technology for all ages in ARTLENS Gallery.

9 Reflect about life in the world today

Bring a group of friends to take in *Picturing Motherhood Now*, and then grab a snack and a glass of wine in the café.

10 Brighten your day

See a display of vibrant *mola* textiles created by the Indigenous Guna women of Panamá.

11 Find a gift like no other

Find unique gifts and CMA swag for everyone on your list. Score 25% off during Member Holiday Shopping Days (December 4–5).

12 Create a tour

Make a tour using the ArtLens App, and then show off the museum and its masterpieces to your out-of-town guests.

GIFT MEMBERSHIP

Support the museum while providing an extraordinary gift for your friends and loved ones. Every art lover needs a CMA membership!

Memberships provide many benefits and privileges, such as free exhibition tickets, members-only previews, and discounts in the store and café.

Current members receive 20% off gift membership purchases with the code PERFECTGIFT.

Visit us online at cma.org/giftmemberships, call the ticket center at 216-421-7350, or stop by the museum!



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Tuesday–Thursday,
Saturday, Sunday
10:00 a.m.–5:00 p.m.

Friday
10:00 a.m.–9:00 p.m.
Closed Monday

Telephone

216-421-7340 or
1-877-262-4748

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membership@clevelandart.org

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Museum Store

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Reference desk: 216-707-2530

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1-888-CMA-0033.
Fax 216-707-6659. Nonrefund-
able service fees apply for
phone and internet orders.

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The museum recommends pay-
ing parking fees in advance.

Members: \$6 flat rate
Public: \$12 flat rate

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Editors: Sheri Walter and
Kathleen Mills

Designer: John Brown VI

Director of Publications:
Thomas Barnard

CMA collection photography:
Howard T. Agriesti,
David Brichford, and
Gary Kirchenbauer
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magazine@clevelandart.org

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NEW ON VIEW

ELLEN AND BRUCE MAVEC GALLERY (203B)

As part of a special loan exchange with the Kimbell Art Museum in Fort Worth, Frederic Leighton's stunning *Portrait of May Sartoris* will be on display in the Ellen and Bruce Mavec Gallery (203B) through July 10, 2022. One of the most acclaimed British artists of the 19th century, Leighton associated with the Pre-Raphaelites and became one of the leading artists of the Aesthetic Movement. He painted this portrait around 1860, the year he returned to London after extensive travels abroad. May Sartoris was the daughter of a famous theatrical family. Her mother was a celebrated opera singer, and May, portrayed here at about age 15, was an amateur singer and actress. Leighton depicts May at the family's country home in Hampshire. The severed tree may allude to the active timber industry on the estate, but it may also symbolize the brevity of life. May wears a fashionable equestrian outfit with a large ostrich feather in her hat. She holds a riding crop with one hand and supports her long skirt with the other. In accordance with the dictates of Victorian modesty, her dress has the extra length required to cover her feet and legs while riding sidesaddle.

Portrait of May Sartoris c. 1860. Frederic Leighton (British, 1830–1896). Oil on canvas; 152.1 x 90.2 cm. Kimbell Art Museum, Fort Worth, Texas, ACF 1964.03. Kimbell Art Museum, Fort Worth, Texas / Art Resource, NY